



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act
March 3, 1879.

Published Weekly from Oct. 15 to May 15 inclusive,
Monthly from May 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,
Publishers.

18-20 East 42d Street.

JAMES B. TOWNSEND, President and Treasurer,
18-20 East 42d Street.

CHARLES M. WARNICK, Secretary,
18-20 East 42d Street.

PARIS AGENT.—Felix Neuville, 5 Rue
D'Athènes.

PARIS CORRESPONDENT.—R. R. M.
See, 31 Rue Tronchet.

SUBSCRIPTION RATES.

Year, in advance	\$2.00
Canada (postage extra)	.35
Foreign Countries	2.50
Single Copies	.10

COPIES FOR SALE

Brentanos, 5th Ave. & 27th St.

WHERE THE AMERICAN ART NEWS
CAN BE FOUND IN EUROPE.

BERLIN.

American Woman's Club . . . 49 Münchenerstrasse
Ed. Schulte . . . 75 Unter den Linden

BRUSSELS.

Crédit Lyonnais . . . 84 Rue Royale

LONDON

American Express Co. . . Haymarket St.
Allied Artists' Ass'n . . . 67 Chancery Lane

MUNICH.

Galerie Heinemann . . . 5, Lenbachplatz

PARIS.

American Art Students' Club . . 4 Rue de Chevreuse
Brooklyn Daily Eagle . . . 53 Rue Cambon
Morgan, Harjes & Cie . . . 31 Boul. Haussmann
American Express Co. . . 11 Rue Scribe
Cercle Militaire . . . 49 Avenue de l'Opera
Crédit Lyonnais . . . 21 Boul. des Italiens
Comptoir National d'Escompte . . 2 Place de l'Opera
Munroe et Cie . . . 7 Rue Scribe
Chicago Daily News . . . Place de l'Opera
Thomas Cook & Son . . . Place de l'Opera
Students' Hotel . . . 93 Boul. St. Michel
Lucien Lefebvre-Foinet . . . 2 Rue Brea

BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale
of art works of all kinds, pictures, sculptures, fur-
niture, bibelots, etc., will be given at the office of
the American Art News, and also counsel as to the
value of art works and the obtaining of the best
"expert" opinion on the same. For these services
a nominal fee will be charged. Persons having art
works and desirous of disposing or obtaining an idea
of their value, will find our service on these lines
a saving of time, and, in many instances, of un-
necessary expense. It guarantees that any opinion
given will be so given without regard to personal or
commercial motives.

THE LATE ART SEASON

Although the art season in this coun-
try is usually markedly on the wane at
this period, the close of April's first week
brings this year no diminution of the
crowding activities in every line of art
effort and business, which have so dis-
tinguished the past six months in the
United States, and especially in New
York.

The pressure on our columns, both of
news and advertising, is so great as to
necessitate again this week the publica-
tion of a twelve page issue, and from all
indications, with so many art events of
importance booked for the next few
weeks, the season will hardly close be-
fore the end of May—nearly a month
later than usual.

We record today the closing sessions
of the rarely interesting Roussel and
Dollfus sales in Paris, the plans for the
new French Museum for New York, the
Salmagundi Club's "April Fool" dinner,
a host of exhibitions in Dealers galleries
the country through, the sale of two nota-
ble examples of Franz Hals to Sir Wil-
liam Van Horne, and many minor hap-
penings, and we give advance notice of
the important auctions next week of the
Graves, Squires and Flower collections,
and of coming exhibitions. All this is
good and convincing evidence of the

widespread interest in art in America and
emphasizes the fact that this country has
become, as we long ago predicted—the
art mart of the world.

The reproduction of a most charac-
teristic and charming example of Jean
Baptiste Greuze, recently sold by the
Blakeslee Galleries, on the first page
of this issue, has additional interest
from its endorsement by M. de Nolhac,
Curator of the Versailles Museum, a
translation of whose letter follows:

Château de Versailles

Cher Monsieur:

The Greuze you have shown me ("The
Young Girl with Letter"), which is dated
1786 is a canvas most interesting for the
history of the work of this master. I have
not yet met any so powerful as this, as to
the effect, and, in the meantime, keeping
the particular charm of the master. You
can recommend it, as a specimen which rep-
resents entirely the artist, for a museum for
instance. Please be good enough to send
me a large photo of it, etc., etc.

P. De Nolhac.

A GAINSBOROUGH COMING.

Mr. Charles Sedelmeyer is sending
to New York, to his son-in-law, Dr.
Paul Mersch, an important portrait of
a distinguished woman, Miss Molleyns,
by Thomas Gainsborough, to be placed
on exhibition in the art galleries of Mr.
Edward Brandus, 569 Fifth Ave.

IS THIS A JOKE?

A cable to the New York *American*
says that Mr. J. Pierpont Morgan, who
has been staying at the Grand Hotel in
Rome, has had frequent and lengthy con-
versations with M. Rothschild, and these
originated the rumor that the two great
financiers contemplate the foundation of
an art trust, tending to control the prices
of objects of art.

RARE OLD PICTURES.

Two Newly Discovered Franz Hals.

The clous of the small but important
exhibition of old masters which Mr. H.
van Slochem is holding in his artistic and
handsome galleries, No. 477 Fifth Ave.,
are two splendid three-quarter-length
standing family portraits of Dutch man
and wife, by Franz Hals, just sold to
Sir William Van Horne.

This pair of portraits has an inter-
esting history. They come from the col-
lection of Count Limburg Stirum, and
were owned by the family de Thiennes,
who were related to the painter. Ac-
cording to tradition, the portraits are
those of neighbors of the Dutch master.

Says Dr. Hofstee de Groot, in the
January issue of *L'Art Flamand et
Hollandais*, "They are of the same simple
bourgeois class to which Hals himself
belonged, and both wear the simple cos-
tume, the fashion of their time. No lace
on the little bonnet of the woman, nor
on her collar or sleeves, no silk or em-
broidered velvet, no embroidery on the
corsage or gloves, not a gold ornament,
indeed, she does not even wear a wedding
ring. The man is also simply dressed.
He has thrown his heavy cloak over his
left shoulder, and under his right arm
in such a way that the left arm, whose
hand carries his gloves, seems to rest in
a brassiere. The other arm is bent,
and with a gesture he seems to point to
himself with stretched finger. Are this
couple Monnoinistes, who affirm, with
ostentation, their disgust with worldly
show?"

"Due to their simple costumes," Dr.
Groot continues, "that the painter has
represented with broad brush strokes,
note, for example, the richness of the
reflected light on the black costumes.

One's attention is drawn to the flesh
tones of the figure, full of health, of the
woman. Both figures look one in the
face with sympathetic eyes. They give
the impression of the glorious day of
their lives, of the day when these good
people appeared before their distin-
guished fellow to be immortalised for
their children. And these children
should honor and leave with pride to
their descendants, the portraits of this
handsome couple. This explains why
the portraits never left the family, were
never on the market, and thus remained
unknown.

"As to the connection of these portraits
with others by Hals," Dr. de Groot says,
"it must be noted that the woman has
much resemblance to that painted two
years earlier of Feyna van Steenkiste,
in the Rijksmuseum, while that of the
man strongly resembles some of those
in the picture of the Archers Corpora-
tion, that Hals painted during 1637."

Other Good Pictures.

Other pictures of note in this unusual
display include a panel portrait by Ber-
nard van Orley, a choice example, two
typical Jan Steens, one "Nursing the
Cat," most amusing, a small figure
work, by Terburg, very typical, a por-
trait of a man, a fine interior with figure,
"The Music Lesson," by Gaspar Net-
scher, a winter scene, beautiful in qual-
ity, by Van Goyen, a strong bust por-
trait of a man, by Adrian Rey, a painter
who should be better known here, and
another man's bust portrait, by Jan
Lievens, easily to be taken for a Rem-
brandt.

There are, also, a most beautifully
painted head of a girl, by Adrian Isen-
brandt, a large and superior portrait of
a woman, by Cornelius de Vos, the best
example of his able brush shown here
in many a day, a rarely beautiful and
typical example of the quaint old "Mas-
ter of the Death of the Virgin," from the
Herman Emden collection, and two
other Primitives, in a fine state of con-
servation—one by the "Bohemian Mas-
ter," and another by the "Master of
Alkmaar."

A striking half-length portrait of a
man, by Parmigiano, carries one across
the Alps, and then comes a most un-
usual Guardi, a "Storm at Sea," typical
in color and dramatic in composition,
while a long jump takes one to Spain
and to Goya, who is exemplified by a
three-quarter-length, and altogether
charming portrait of a Countess, of rich
quality and in the Spanish master's best
manner—a work warmly endorsed by
the elder Beruete.

This brief notice will, it is hoped, whet
the appetite of collectors and art lovers,
and lead them to see and study this
varied and rich, if small, collection of
really important and beautiful old
pictures.

J. B. T.

Sales at the Academy during the past
week have been:

"Barnstable Bay," by Geo. H. Smillie.
"The Hills" (awarded Saltus medal),
by Bruce Crain.

"The Toilette," by J. William Fosdick.
"Preparing for the Dance," by Charles
Bittinger. (Awarded Thos. B. Charles
prizes).

"Taking Life Easy," by E. L. Henry.
"Desert Wanderess (Navajo)," by
Wm. Ritschel.

"The Magic Pool," by E. Irving Conse.
"The Passing of Summer," by Harry
W. Watrous.

Michel Jacobs, an American who has
a studio in Paris, is holding an exhibi-
tion of his portraits at the Keller &
Reinir Galleries in Berlin. In the col-
lection are portraits of Israel Zang-
will, Mischa Elman and Mme. Teresa
Carreno.

STORY OF ZIEM.

The death of Ziem ended the large
annuities paid the painter by different
assurance companies for several years.
In spite of the sum spent by the artist
in the purchase of these annuities the
old painter left a respectable number
of millions. The following anecdote
may well be recalled about Ziem, the
painter of Venice, whose life, although
its end was as gilded as the light on
his campaniles, had a gray dawn de-
void of the brightness which fortune
bestows.

At Dijon some sixty years ago his
father, a stonecutter and tailor, said to
him: "Felix, you have just failed to
win the Prix d'Architecture of the
Beaux-Arts. You will go to Rome and
try to do better. Here are forty sous;
bring me back the change." And Felix
went away along the road trying to re-
place by the sale of a sketch here and
a portrait there the sous he spent in
the inns when he grew weary of sleep-
ing in the open air.

One day he met a Burgundian wed-
ding party. It was very gay, but sil-
ence fell upon the merrymakers. Their
violinist, overcome by his potations,
had just fallen dead drunk into the
ditch beside the road. Ziem, hearing
the bridegroom's lamentations, drew
near and offered his services, which
were gladly accepted. And the future
gilder of sunsets might have been seen
stepping backward at the head of the
bridal party scraping out on a wretch-
ed fiddle all the Burgundian airs he
knew.—Herald, European Edition.

BOOK REVIEW.

The Art of the Berlin Galleries by David C.
Preyer, giving a history of the Kaiser
Friedrich Museum with a critical de-
scription of the pictures therein con-
tained, together with a brief account of
the National Gallery of 19th century art,
profusely illustrated with full-page
plates in duo-gravure, large 12mo, Bos-
ton. L. C. Page & Co., \$2 net.

This, the twelfth in the series of "The
Art Galleries of Europe," published by L. C.
Page & Co., carries on for Berlin the same
story already told by Mr. Preyer and others
of the galleries of Rome, Florence, Venice,
Paris, Dresden, Madrid, Holland, Belgium,
Munich and Vienna, and with companion
volumes on the galleries of New York, Bos-
ton, Philadelphia and one soon to be pub-
lished of Washington, form a collection of
great and growing value to art lovers, stu-
dents, collectors, dealers and artists.

The work, like its fellows, is in a way a
running guide book to the imposing art
buildings and their contents, the Kaiser
Friedrich Museum and the National Gallery
of Berlin. The former was opened in 1904
and contains, not only one of the finest col-
lections of old masters in the civilized world,
but, under the directorship of the learned
Dr. Bode, has been so arranged in periods
and schools that it is universally conceived
to afford the best opportunity in the world
for the art lover or student to acquire a
knowledge of the development and history
of painting. Mr. Preyer, in seven consecu-
tive chapters, tells entertainingly the his-
tory of the collection, and of the Italian,
Spanish, French, English, German and
Dutch and Flemish paintings it contains.

The chapters on the Royal National Gal-
lery, established in 1861, tell the story of
that beautiful structure and its collection
of modern paintings. This last is exceed-
ingly timely, following so closely the re-
cent exhibition of modern German art, or-
ganized for the larger American cities by
Mr. Hugo Reisinger, and which introduced
the work of modern German painters to
the art public of the United States.

It is to be regretted that the Museum
officials do not consider that American art
is entitled to a representation in this chro-
nological and historical collection, and it
is not boastful to say that even one room
or a small gallery devoted to examples of,
say ten or fifteen American landscapes and
five figure paintings, would probably make
the collections as complete as possible.

Herman Herkomer, who spent the win-
ter in a Gainsborough studio, returned
to England, recently, after a successful
season here.